

Research Paper



INVESTIGATION OF GEOMETRIC DRAWINGS ON POTTERY OF THE ANCIENT SITES OF THE SHAHR-I SOKHTA (IRAN) AND COMPARISON WITH SIMILAR SAMPLES IN THE NORTHERN INDIAN CIVILIZATION

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The Shahr-i Sokhta or burned city (Plateau of Iran) is one of the important symbols of urbanization and civilization in ancient Sistan that considering the many excavations that took place in different periods and in addition according to the studies on findings, there are many signs of the relationship between this civilization and its civilizations in other parts of the world, especially the Indian subcontinent. For example, there are pottery objects that reflect many of the features of this region, and there are many similarities between the symbols and forms on the pottery with its cases in India and parts of northern India due to its coincidence with civilization of Mohenjodaro and Harappa. Geometric shapes are one of these examples that are abundantly carved on pottery and reveal many themes and concepts about the relationship between these two civilizations and their effects. Here we look at the geometric patterns found in the pottery of the Shahr-i Sokhta and compared it with similar examples of designs in Indian civilization. The results show the close relationship between these two civilizations and their impact on the major parts of social, economic, and Cultural difference. The research method is a field and library data collection method that ultimately leads to data analysis and description.

KEYWORDS: Civilization, Shahr-i Sokhta, Ancient, Pottery, Motifs and Geometric Shapes, the Indian Subcontinent

INTRODUCTION

The technique and art of Iranian pottery because of its various historical, economic, cultural aspects and some religious backgrounds has been in the center of attention from a long time ago and has developed in each period with the political situation in the region and country. The specimens of pottery discovered from the ancient sites of Iran show the connection of this art with culture, economy and religion on the one hand, and the artistic nature and taste of the personal and ethnic potters on the other. Investigating and addressing the symbols and designs used in the ancient age is one of the essential requirements in history, which we will find by the evaluation of the meaning and concept of motifs. These include mental imagery and a summary of the thoughts of the past that have come to light with different events and phenomena. Most symbols and design of the material are good sources of culture and kind of religions in the world of order. The symbols are a means for displaying events, early thoughts and real events that have been in everyday life, and sometimes these decorations include evil predictions and spirits, all of which are sufficient motivations to create these symbols (Sudha satyawadi1943:37).

In the meantime, the Shahr-i Sokhta, one of the ancient civilizations of Iran, has reached the peak of creativity and intelligence in prehistoric pottery and with the taste and industry of the time, it designs and packs of various types of pottery for various uses. After the flames and tablets, the pottery is an object that reflects many of the past events and attitudes of the inhabitants of the past, Variations in the making of pottery and the creation of the elements on the large and small dishes are visible. In addition, among them, geometric designs, which are the most used form of design of pottery, have been created with the artistic creativity on the trunk of the pottery and most of the purpose of its creation is the display of a kind of decoration, which the potter has only tried to do with diversity, beauty and escape from simplicity (sajjadi, S.M, S 2009:252).

In the meanwhile, one cannot conceal the connection of this ancient civilization to civilizations in other parts of the world, because the Shahr-i Sokhtawas a commercial center and a great repository on the Iranian plateau, and its way through the Silk Road for the exchange of goods and. Therefore, it can be said that cultures such as the culture of the Indian subcontinent have had a great impact on the kind



of life and community of the Shahr-i sokhta people, which has had a greater impact from the Harappa and Mohenjodaro civilizations. Many of the designs on the pottery are displayed in the same civilization and its effect is evident. Hence, this paper examines geometric patterns of gravity among these two civilizations, and examples of adaptation have been presented to express the historical and cultural value of these civilizations.

SHAHR-i SOKHTA CIVILIZATION

The Shahr-i Sokhta is the name of a hill, or indeed a series of natural hills with a height between 12 and 18 meters from the surface of its surrounding area, located 56 kilometers west of Zabol and ZAHEDAN in the province of Sistan and Baluchistan. This city the most important archaeological site of Sistan is located alongside the Hirmand River Delta on the highest edge of the northwest point of the old Delta on a series of terraced marble hills and Terra Nimroz and its existence during the 4th and 3rd millennia BC owes to the Hirmand River and its delta. 120 hectares of 151 hectares of the city has ancient works and remains. The Shahr-i Sokhta is one of the most important symbols of urbanization and civilization in ancient Sistan The Shahr-i Sokhta was developed along the Hirmand River and the lake on a hill of the Rim Rud Terrace and then expanded with the use of its geographical location permitting the supply of natural and natural resources and controlling the production and distribution of them in Sistan and surrounding areas. The expansion of the Shahr-i Sokhta from a cultural, political, social, and industrial perspective, during a 400-year period of life of 1200-1300 years old, removed it from the small 15-hectare settlement and then expanded to an extensive area of about 150 hectares into one of the largest cities of the Bronze time in the Middle East which is comparable to the small towns such as Anshan or Hills of Malawi in Fars, Ur, Shush, and finally the Mohenjodaro in the Sindh plain (sajjadi,S.M,S 2011, 110). The study of cultural affairs in this city does not allow an ancient study to be known in its meaning, but through the study of the remnants of various cultural materials in this city, one can observe the evolution of various sciences and techniques in the Iranian plateau.

This city is currently the most trusted and largest symbol of the civilizations of the plain of Sistan The study of cultural materials in this city is not limited to the study of ancient materials and materials, but by studying the remains

of various cultural materials, the course of the evolution of Iranian plateau science and technology, and the relation of this civilization to other civilizations of its own, such as India, can be studied (sajjadi,S.M,S 2009, 10).

Based on the architecture and cultural effects of the artifact, the Shahr-i Sokhta is divided into four main and distinct parts of each other as following:

- The large central area separated from the east by the west and south-east by the pit and belongs to 2700 BC.
- The eastern residential area the tallest parts of the Shahr-i Sokhta is 18 meters above the earth’s surface, and its entire works relate to the second period of deployment in a Shahr-i Sokhta with an area of 16 hectares.
- The northwestern part is an industrial area in which stone and azure rock have been found to be high and dating to the third and fourth years of deployment in the Shahr- i Sokhta.
- The southwestern part includes a cemetery with an area of about 25 hectares and one of the largest cemeteries of the Bronze Age, which is considered to be the small cemetery of Shahr-i Sokhta and has over 200 graves of all periods. (Miri, Hasan Alipoor,2003, 20).

The Importance of the Shahe-i Sokhte and Its Place in the Ancient History of Iran’s Plateau

The discoveries of the Shahr-i Sokhta are of great importance in various fields of Iranian cultures. This point is especially important in relation to the work of historians of the history of pre-Islamic Iranian religions and the history of the migration of Iranian ethnic groups to the Iranian plateau. The latest research on the migration of Iranian ethnic groups to the Iranian plateau shows that prior to their arrival in the region, people from the tribes of India and Aryans took their place in the occupation. The similarities between some of the objects and the similarities between some of the worship and praise and ritual methods between the subcontinent submarines and the Shahr-i Sokhta indicate that people with more or less identical racial roots lived in this area that even after the arrival of Iranian tribes in about 1600 BC To Sistan, did not completely disappear, and some of them remained in new immigrant communities, while others migrated to areas like the Indian subcontinent.

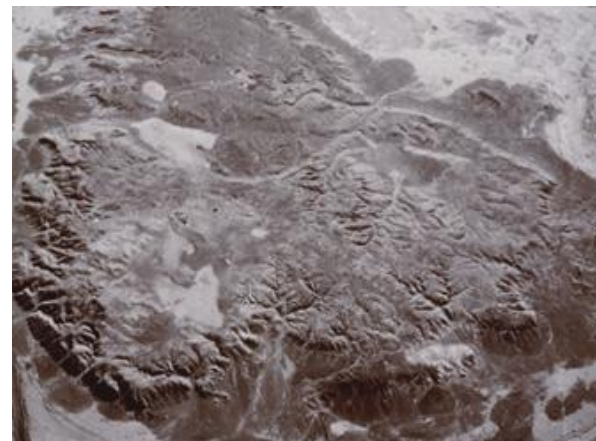
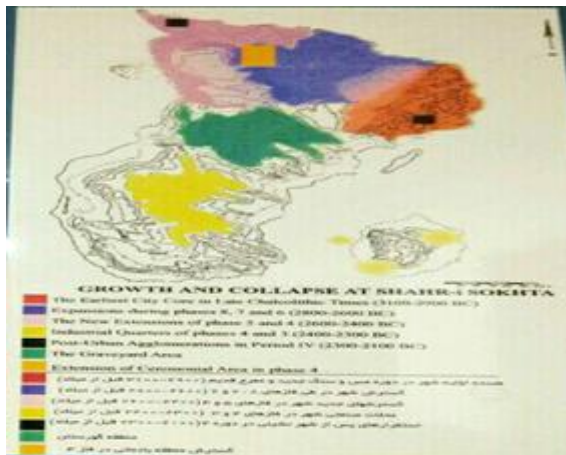


Image2-1, Growth and Degradation of Burned out Parts of the City, Source / Writer 2015



Image 3, Ancient enclosure the Shahr-i Sokhta Source / Cultural and Tourism Heritage of Sistan and Balochestan Province: 2015

During the third millennium BC the Shahr-i Sokhta has had synchronization and connections with other cities and ancient settlements, which varied considerably depending on the distance and proximity of towns and settlements, depending on the needs of each city and region. The works from the exploration of the Shahr-i Sokhta from the first period have shown that the city has significant connections with the commercial and commercial areas of western Iran. At the same time the impact of the civilizations of Central Asia and the subcontinent of India in the Shahr-i Sokhta is well seen. Since most likely a large part of the inhabitants of the Shahr-i Sokhta of Central Asian immigrants who occupy the territory of southern India and Baluchistan and Sistan in a massive invasion, there is no doubt that various traditions of funeral and pottery accompany the city Have brought. Similarly, during this period of the former influence of Central Asia, one can only speak of the continuity of the formulation, or some of the ceremonies of Shiism or Seals, and the art of pottery has had stronger ties to the Valley of Civilization. Regarding this organized organization, it becomes clear that the Shahr-i Sokhta from about 2300 to around 2100 or 2000 BC. For a period of one thousand years had been the capital of the region and was considered to have been controlled from Kandahar to the coast of Makran (sajjadi,S.M,S 2009, 76)

POTTERY AND POTTERY SIGNS IN THE Shahr- i Sokhta

In fact, the art of pottery, because of its generality and its popularity, in every region, and even the city, suggests the climatic, historical, social, cultural, and artistic characteristics of those who live in the area. Because the technique of making utensils and objects of ceramics, in terms of technique, shapes, colors and decorative motifs used, is a language that, after a thousand years, introduces us to the way of thinking and the imagination of the makers of it and reveals many secrets that writing and speaking have not been able to transmit (Rafiee 2009, 7).

Ancient pottery has shown the elements of nature and its concepts through the initial lines with pictorial symbols in its contractual way. Therefore, it can be said that manuscripts have been created by signs and pictures of ancient pottery ((Rafiee 2009, 32).

By examining the decorative elements used in the pottery of the Shahr- i Sokhta, we find that Sistani pottery painter tried to avoid as much detail as possible In order to make the motif easier and more abstract, in other words, Sistani's artist has had great skill in using abstraction and abstraction in making motifs (Hossein Abadi, Mahne,2011 , 65).

The dispersion and density of pottery in most of the pottery is seen in most of the ancient layers and deposits of this city and is not limited to the surface. As far as we move from industrial area to the cemeteries, the density of the surface pottery is reduced until it reaches zero in the cemetery. This phenomenon is the result of a large amount of pottery produced in most of the ancient layers of the city, especially in the 2nd and 3rd period, when the city has reached significant growth and prosperity and it is seen at the height of the extent of its establishment history. The Shahr-i Sokhta pottery was built in the surrounding area and in the surrounding towns and villages, which during the 2nd and 3rd centuries had become specialized pottery workshops. The dough of the most pottery of the Shahr-i Sokhtais petit color, which is the common dough of Shahr-i Sokhta. This dough is available in a wide range of pebbles to bricks and even greenery. Gray pottery has been in the next degree, which is from the products of the Shahr-i Sokhta's workshop and has been extracted from the cemetery, the red pottery is in the third grade and its number is low (sajjadi,S.M,S 2009, 249).

In the Shahr- i Sokhta, colorful dishes and dyed colors were also produced. These containers have geometric roses that are orange, black and brown in color (Morgagwo2008: 4).

PATTERNS OF SHAHR-i SOKHTA POTTERY

The main purpose of motifs is:

- Decorative
- Religious
- Formalities
- Superstitions
- Personal (Sudha satyawadi1943).

In terms of the pattern, the pottery patterns of the Shahr-i Sokhta are divided into three parts:

- Animal Drawings: The drawing of animals towards geometric patterns has been reduced to rosin pottery in the Shahr- i Sokhta, limited to three or four types of beasts such as goats, birds, deer, snakes and fish. The most common drawing of animals are the drawing of goats and deer, which are often seen on the glasses, but during the third period, the fish's appearance also appears on bowls and plates (sajjadi,S.M,S 2007: 150).
- Vegetable Drawing: Some of the drawings on pepper color pottery can be interpreted as plant designs and nature. Few drawings of the plant are observed in the decorations of pottery in the Shahr-i Sokhta,

and examples are in some places linear, stilettoes, chain-shaped, and hatched. And in some cases it is realistic with a varied form (Shirazi 1996, 30).

- Geometric patterns: Geometry is one of the sciences people have long been familiar with, and somehow need to know, its own principles. So geometry in the old days was the science of measuring the earth, but today they “know geometry as a science that talks about their shapes, their angles and their size, their properties, and their relationships. Geometry has different definitions and uses. Designs are the core of an artistic work which is created from an element with a combination of different elements. The drawings are in various combinations and have some special features. Archaeological findings have shown that simple geometric elements and shapes are used from prehistoric millennia and can be found on some works, including pottery. Artists of this era devised some ideas and observations of their surroundings using geometric shapes. The decorations of these works are more than different kinds of linear designs, geometric points and roles such as circle, square, etc. Most of the decorative motifs of the Shahr-i Sokhta are geometric patterns, and they are composed of different lines and bundles that make different geometric shapes. Drawing of comet triangles, rampant triangles, hemispheric lines, semicircles, chain lines of common roles on the pebble bowls of the Shahr-i Sokhta (Hossein Abadi, Mahne, 2011, 61).

There are some drawings that have been given to the specific geometric structures of this name. This drawing has been used in two ways: in one glass only one structure of these drawing is used which called simple geometry, and another type that is called multiple geometries, and is actually used on each glass of multiple geometric structures. This type of motif has been most used among other designs. In the first phases, phases 6 and 7, 8, these motifs were only in a fraction of the glasses, and then with their extras they produced them and the other factors mentioned earlier, these motifs spread to other parts of the dishes. And from the Middle Ages 2, these designs in addition to variety, often appear on the background of thicker containers and cover more area of the outer surface of the container (sajjadi, S.M, S 2009, 256).

Geometric patterns can be divided into two categories:

- A) Original motifs: These motifs have come to form the main drawing alongside or inside the containers, with the parallel lines around them.
- B) Secondary motifs: These motifs are usually found in various forms for the decoration of the original motif in most of the pottery (source 61).

POTTERY IN INDIAN CIVILIZATION

The origins of pottery in India can be found in the Neolithic period, with pottery, bowls, and glassware of various colors, including red, orange, brown, black and cream, the beginning of the true in cultural Indian pottery belongs to Indian valleys. There are two methods to prove the type of construction of them, the use of hand-made and wheel-making methods. The culture of Harappa and Mohenjodaro Medieval shows the wheelchair pottery. From pottery, except for making dishes, was also used to make other small objects, In any case, making dishes was the most important use of pottery. Pottery was in fact the main industry. In the last

stage of deployment, six pottery furnaces have been found in Mohenjo-Daro. These furnaces are circular and have a chimney and a firehouse underneath the perforated floor where the dishes and roofs have been placed in the original dome. Most Indian pottery is made up of simple dishes, which is why it was a lot of production for ordinary consumption. Crockery is well cooked and has a solid body. The most common form of crockery is made up of baskets with the margin of their base bared and probably imitated from older bowls. Most dishes are wheel-mounted, although handmade dishes also found in the lower floors. Glasses with sharp tips and line patterns were obtained in a large number of higher floors. Some have a stamping note. The body of the dishes is covered with a thick red cover and decorated with red motifs with black painted designs and dividing the decorative designs on the body. The drawings on the body of the dishes are geometric and natural, and the elements of their natural role are bird, fish, and various animals (sajjadi, S.M, S 2009, 296).

Geometric Patterns in Indian Pottery

Among the geometric designs can be seen the circle, ring, triangle, square, pentagon, hexagonal, raster and. Among these, the decorations were in the form of triangles and rings, which are of great popularity in ancient India. Even today, geometric patterns are very popular among tribes and often designers. But in some parts, it is found that forms geometry drawings represent and the goddesses and religions among the people. For example, two or three examples of lines and circles: the sign of the place of death (village) and string and death, which is here the purpose of using geometry as a sign of service for religions. The drawing of the circle in various forms of pottery and seals of civilization has been discovered in which the various order of the squares and triangles are observed, and the expression of the meaning of this form of symbols is their order and the geometry of hard forms. (sudha satyawadi 1943:40).

Relation of the Shahr-i Sokhta With Indian Civilization

Based on some ancient artifacts, this land (Iran) has flourished from a far-flung cultural heritage and has been the center of the relationship between the great civilizations, Mesopotamia, India and China due to its specific climatic, political and cultural situation. The Shahr-i Sokhta and its creative and innovative civilization, with its 5000th anniversary as the largest settlement of urbanization in the lower half of the Iranian plateau, is a unique example of the true science, industry and culture of Sistan (Miri, Hassan AliPoor, 2003, 17).

Sistan and Balochistan province is one of the centers of civilization in the geographical boundaries of the East of Iran's Plateau. Familiarity with its various cultural and civilization dimensions is important not only to identify the roots of Iran's plateau culture and civilization, It is also important to identify the cultural, social, and economic relationships existing between the cultures and civilizations of the subcontinent of India, Central Asia, the Persian GULF. In fact, without recognizing the civilization of this part of Iran, the identification of the social, economic, economic worlds of the Middle East remains incomplete (Seyed Sajjadi 2009: 9). One of the important factors in the evolution of ancient culture has been the way of communication in the Indian subcontinent and its surrounding lands. Usually, they did not miss the mountainous and hilly lands and the deserts, but they were thrown away, while the great rivers such as

Sind and Amu Darya were also used as communication routes. Available coasts of the southern coast of Iran and adjacent areas of Pakistan have also promoted the level of maritime commerce in prehistoric times and the era of Harappa civilization. But ultimately, these roads were ground-based, which has had a major role throughout the all periods. The underground caravan routes from the Neolithic period and the beginning of agriculture passed by the mountains that covered Iran's plateau. The main problem in this direction is the Hindu Highlands, which made the way of business hard and cruel, The Hindu Kush mountains, which great river Aral and Sindh, include the heights of Solomon and Mount Baba originate from that, with a height of 5100 meters, and is one of Afghanistan's most important collections of resources. The Hindu Kush area is made up of tight, glorious, scattered valleys, glaciers and mud slider plates. The eastern part of Hindu is a desert valley. The southern slope of the clustered desert is also covered with low-life plants. The rapid rains of the Indian subcontinent of Manse to reach this, so this part of the Hindu Kush is wetter from the northern parts of these mountains, which has a continental climate. The southern and western deserts of Afghanistan are divided into two parts

by the Hirmand River. The area where these rivers reach the permanent in changing delta, the Hamoon Lake in Iran, is a huge controversy. In the north of Hirmand, a plain is a muddy hill called Mango plain, and in the south of the desert, there is a semi-tropical climate of Sistan, where the civilization of the Shahr-i Sokhta is located. During the third millennium BC, the Shahr-i Sokhta with other towns and ancient settlements had time and connections, depending on the distance and proximity of the city and the centers and depending on the needs of each city and region. At the same time, the impact of the civilizations of Central Asia and the subcontinent of India, as well as in the Shahr- i Sokhta, is well seen. Since most likely a large part of the burned-out city inhabitants of the Central Asian immigrants who occupy the territory of southern India and Balochistan and Sistan in a massive invasion, undoubtedly, various traditions of funeral and pottery have come to this city. The connection of the Shahr-i Sokhta with Central Asia is characterized, in particular, from the human body's corpuscles and animals, and from their seals and motifs, which are of the eastern flat seals type. In addition, there was a connection through trade and commerce between the Shahr-i Sokhta and other civilizations (2011, 463).

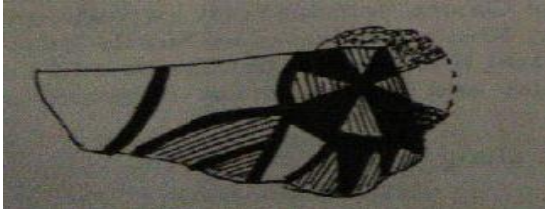
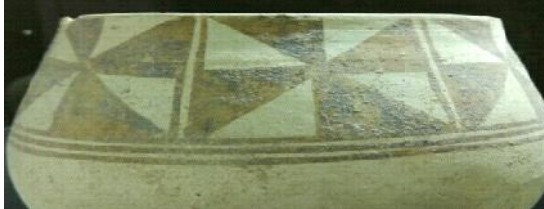


Image 4) Northern India Civilization, Mohenjo-Daro and Harappa, Source: www.realhistoryww.com

Therefore, over time, one can see the impact of these two civilizations on the remains of their historical sites, including types of tablets, pottery, metals, stone tools, etc. The shape and role of the fluids that are abundant in pottery

is an example of a witness that narrates the relationship of these civilizations. This reflects the fact that the burned-out city of civilization has grown to a large extent in relation to other nations and has a rich culture.

Table 1: Comparative Comparison of Samples of Pottery with Geometric Patterns / Source: Writer 2016

Similar geometric patterns in the northern part of India	samples of clay with geometric patterns of the city burned
 <p data-bbox="336 1809 692 1839">Sudha satyawadi(1943: 46): Source</p> <p data-bbox="260 1839 772 1888">The drawing of rood (Maltese Cross) in Indian pottery is divided into three main categories:</p> <ol data-bbox="236 1888 794 2038" style="list-style-type: none"> <li data-bbox="260 1888 772 1937">1. The cases found in Harappa, which are connected to a point in the form of four triangles. <li data-bbox="236 1937 794 1986">2. Includes types of triangles that have been found in the Raja Circe's buttresses (but have little or no correlation). <li data-bbox="236 1986 794 2038">3) The third category has new changes in the drawing of the triangle, which is most commonly seen in Jalilpur samples 	 <p data-bbox="959 1809 1222 1839">Chalipa (Cross of Malta):</p> <p data-bbox="826 1839 1355 1962">This cross is one of the most comprehensive symbols. The existing drawing is one of the motifs that sometimes come as main and around the pottery, and is limited by parallel lines around them. The potters of the Shahr-i sokhta have used it extensively</p>



Sudha Satyawadi 1943:51

Several patterns are used at different levels with square shapes in different ways as designers for decoration of pottery. And the chess design of the Indian people has been very popular, which can be found in the era of Harappa and its civilization. It is in two forms: 1. Simple 2. Continuously with geometry.



Raster Patterns:

This type of decoration is found in the Shahr-i Sokhta pottery either simply or continuously with other patterns.



The drawing of simple loops: a series of vertical or reverse patterns, and inversions similar to the arc seen in the pottery of the site of Mohenjo-Daro and Harappa medicine. These are more in the upper and lower parts of the dishes.



Simple rings: The artificial vessel from the Shahr-i sokhta, related to the photographs of the year 2009, the cultural heritage of Sistan and Baluchistan



Loop design related to the northern part of India the muhanjoo medicines and harpai. (sudha satyawadi1943). sources



Straight lines and wavy lines and the use of different colors in the Shahr-i Sokhta pottery



Geometric patterns with smooth, broken lines that cover the entire area of the pottery are related to the northern Indian hills of Mohenjo-Daro and Harappa



Examples of pottery from the Shahr-i Sokhta with broken and angled lines



Spiral pattern: A circular and spiral pattern that is most commonly found on gray containers (pottery samples from the northern part of India)



Examples of circular and spiral patterns in the Shahr-i Sokhta, according to the 2005 data

CONCLUSION

The Shahr-i Sokhta as a civilization on the eastern plateau of Iran has many Historical monuments that have been found during various excavations in recent years. As stated above, the geometric patterns between the designs in the pottery of this ancient civilization have had the highest position in the works of pottery. Its examples can be seen in the Northern Indian civilization and even their type of placement. Although the connection of the Shahr-i Sokhta with the middle Ages was not direct, but the signs of the influence of these two civilizations on the works of clay, figs etc. can be seen. Mohenjo-Daro and civilization Harappa civilizations were in same age of Shahr-i Sokhta, which there are many connections between these two ancient sites. By studying more and more, it can be concluded that the business, commercial and business activities of civilizations have had a great impact on their social and cultural life. This sample can be seen in the pottery of the Shahr-i Sokhta and the north of India (Mohenjo-Daro and Harappa) according to researches. And in the last word, geometric works and geometric shapes have a long-lasting identity and concepts from the past that should never be forgotten. And, in the light of the extensive studies among various civilizations, they must discover their relationship and the principles of its concepts and apply it to human life today and in this way the link of past has to be connect with modern and contemporary humans and maintaining identity in today's humans, and trying for his conformation.

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